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MUSIC: A METHOD IN GROUP WORK AS PRACTICED IN SELECTED GROUP WORK AGENCIES

A Thesis

Submitted by

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(S.B., Northeastern University, 1943)

In Partial Fulfillment of Requirements for
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CHAPTER I

INTRODUCTION

Music is a dynamic social factor in the life of man. It seems to satisfy a need for certain types of satisfaction. Scientific observation has shown that musical stimuli create moods and sensations which directly relate to the listener's past experience. Pleasure, sadness, aggression, and love are stimulated by music. Because music has this strong emotional appeal, religious, medical, and political interests have made use of it in society's primitive forms. As music has become a diffuse expression from the accompaniment of the strongest passion to subject matter in the present day educational system, so it has tended to serve as a source of learning for succeeding generations.

The social group worker uses the appeal of music to aid the integration of the individual in society. The worker hopes to make of the individual an agreeable human being. Anything that makes for social education and integration is seized upon by the group work field as a valuable means to this end. The function of music in the program of the group work agency, therefore, is to stimulate and refine forces that aid in such integration. Generally, the degree of effectiveness of music in this direction is greater as the person who lives through an intensive musical experience in a group is younger.

In commenting on the effect of music on the inmates of mental institutions, Dr. Willem van der Wall says,

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https://archive.org/details/musicmethodingro00alle

> Because music is to most persons a pleasant experience it leads them to express their feelings and thoughts more freely than usual. The satisfaction derived from it makes inmates for the time being both less defensive and less aggressive in their attitude toward their environment.[1]

Music has a particular advantage over other group work approaches because the most withdrawn individuals can participate in a group without the fear that they will draw undue attention to themselves. There is not the dread fear of unequal competition to drive the withdrawn individual still further into his defensive shell. Instead, he will draw attention to himself if he doesn't sing. Finding the experience of active musical participation pleasant rather than threatening because of the competitive aspects of things like athletics, dancing, or dramatics, the withdrawn individual has a sheltered opportunity for expression. Learning a song by heart is a victory experience. Remembering the words or the tune when others may forget them is another victory experience. Enjoyment of these experiences in a group demonstrates to those who need group experiences most that their social environment is not necessarily threatening. It is not unreasonable to suggest that music is an enabling device for sane persons as well in that same area.

Because music is a means of communication between individuals, it provides an acceptable and agreeable means of social contact. Group singing leads people to give expression to some of their personal longings and to relive some cherished experience in a group. This tends to develop feelings of warmth, tolerance, and understanding toward their

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1 Willem van der Wall, "Music A Dynamic Factor", Music in Institutions, p. 27

fellow men. Musical experience in active or passive participation produces a cathartic reaction in the participant. This release of tension should be guided along constructive and creative lines as it is in a musical experience. S. R. Slavson says,

> Young people's appreciation is intensified through expression. Responsiveness to art, music, and thought is increased through participation much more than through receptivity.[2]

In addition to this, it is desirable therapeutically for many people to engage in certain types of ritual for it provides an escape from the humdrum of daily routine. Musical experience in general and group singing in particular are examples of this type of ritual.[3]

In the late war, a great deal of effort was expended in providing recreation facilities for the men in the service. National committees, inquiring into the subject, found that they could capitalize on the universal interest that people had in music. Music was part of everyone's life. It was impossible to escape from it. Religious services contained music as part of the ritual. Music was taught in the schools. Music was heard on the radio in concerts, as background music for plays, and in advertising commercials. Music was played at celebrations by bands, fife and drum corps, and orchestras. Music provided the setting for political movements. People were cultured if they studied it. The type of music that one preferred was a clue to his background.

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2 S. R. Slavson, "Music and the Dance", Creative Group Education, p. 104.

3 Stuart Henderson Britt, "The Social Psychology of Institutions", Social Psychology of Modern Life, p. 368.

The group work agencies as a whole, out of whose experience came the United Service Organizations, recognized that music had something definite to offer to the leisure time program. The successful programming done with music during the war served to point up the importance and the place of music in group work agencies. The popular approaches of music programming were through informal singing, the use of music for ballroom dancing, folk dancing, phonograph record listening, and the organized community sing. There are of course, many other facets of music programming and some of these will be taken up in another part of this study.

THE PURPOSE OF THE STUDY

The purpose of the study is to enquire into those factors which make for success in music programming. To this end, ten group work agencies were selected for study to serve as live illustrations of the complex factors pertaining to the carrying on of a music program. The study tries to treat with some of the group work aspects of music. It is concerned with those aspects of group work agency musical activities which bear a relationship to the problems of leadership, the availability of funds with which to carry on a program, and the availability of suitable leadership, materials, and facilities. It is concerned with techniques and skills of musical activities in groups. It will discuss some of these activities, the extent to which they are used and their relation to the total program of the agency. As far as is known, no similar study has ever been made in Boston. It was therefore with the greatest interest and most earnest cooperation that the participating

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agencies in Boston gave of their time to the study.

The value of this study lies in its attempt to analyze the different aspects of music programming in the agency setting, its attempt to bring together some of the thought in the techniques and skills of group work music activities, and, to present some highly useful sources of program material. Its value also lies in the analysis of music group leadership and the techniques of music group organization. These are problems which must be faced by every group work agency.

The following group work agencies in Boston participated in the study:

1. Charlestown Boy's Club, 15 Green Street, Charlestown
2. Elizabeth Peabody House, 357 Charles Street, Boston
3. Goodwill House, 11 Lamson Street, East Boston
4. Hecht Neighborhood House, 160 American Legion Highway, Dorchester
5. North End Union, 20 Parmenter Street, Boston
6. Roxbury Neighborhood House, 858 Albany Street, Roxbury
7. Robert Gould Shaw House, 11 Windsor Street, Roxbury
8. Young Womens Christian Association, 40 Clarendon Street, Boston
9. Young Mens Hebrew Association, 108 Seaver Street, Roxbury
10. Young Mens Christian Association, 316 Huntington Avenue, Boston

The fact that this study was made in Boston is interesting in the light of the historical place that Boston had in American music. "The father of American orchestral music" was a German immigrant, Gottlieb Graupner, who settled in Boston and organized here the first orchestra credited to America. Boston set an example in 1838 and

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introduced music courses into a public school curriculum for the first time.[4] The first American piano, on exhibition in the music room of the Boston Public Library, was made locally. These early beginnings in American musical life may be reflected in some way, in some of the material gathered for the study.

The following national agencies contributed lists of material in the area of musical programming resources:

1. Boy's Clubs of America, 381 Fourth Avenue, New York, N. Y.
2. Boy Scouts of America, 2 Park Avenue, New York 16, N. Y.
3. Camp Fire Girls, 88 Lexington Avenue, New York 16, N. Y.
4. Girl Scouts, 155 East Forty-fourth Street, New York 17, N. Y.
5. National Federation of Settlements, 147 Avenue B, New York 9, N. Y.
6. National Jewish Welfare Board, 145 East Thirty-second Street, New York 16, N. Y.
7. Young Mens Christian Association, 347 Madison Avenue, New York 17, New York.
8. Young Womens Christian Association, 600 Lexington Avenue, New York 22, N. Y.

THE METHOD OF PROCEDURE

The direction of the study took a very definite form after a few preliminary interviews. The writer approached the Community Recreation Service of Boston for some aid in the selection of "Those agencies which either have or recently had some success in music programming.

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4 Charles A. Beard and Mary R. Beard, The Rise of American Civilization, Vol. I, p. 800.

It may be said here that due to the variations in program emphasis of group work agencies, it was not possible to use more than ten agencies in Boston. Of these, two music people and one director of activities discussed their work and their problems in relation to music programming. From this material, a schedule was put together with four sections the first of which asked executive level questions, the second, historical questions, the third, questions pertaining to leader attitudes. The last section sought information on the most advanced music group in each agency. In some cases an appointment was made with the music person in the agency where he, or she, worked full time. In other cases, an appointment was made with the person responsible for the general program and incidentally, the music program. In one case where neither program director nor full time music person was available, the executive director was interviewed. The material thus gathered was tabulated and analyzed, practices, attitudes, and skills were discussed, and the thinking of nationally known authorities was added to round out the study.

Two main areas appeared to need special treatment. One of these was the role of leadership in music groups. The leadership patterns in the agencies studied varied considerably and while they are not analyzed critically here, the subject is discussed in a general way. The other area centers around the organization of varied types of music groups. The methods of handling this problem, while not handled critically on an agency by agency basis, is discussed generally in a separate chapter. The agencies are herein presented so as to give a picture of totality in the agency where music activities are part of

a planned program of several diverse activities.

The writer accepted the limitation that he would try to get away from evaluating any of the agencies' programs herein discussed. None of the groups or activities mentioned were seen in action, everything was done on an interview basis, not all of the leadership problems could be taken up, and the writer was handicapped by the paucity of printed material on the group work aspects of music.

The emphasis in the printed material seemed to be on the skills in conducting music groups and the approaches that are most useful with the skills. Program material was available in great quantities and it was only necessary to choose the most useful publications. The previously mentioned national agencies were of great help in this regard.

CHAPTER II

THE LEADER'S ROLE IN THE MUSIC GROUP

In a discussion of the place of musical programming in the group work agency, some mention should be made of the direction which the group work philosophers hope that all group work programming will take. They would have the people who plan activities understand that group work is concerned with the growth and development of individuals in a group setting. The group experience is sought by the membership because of some hunger that this experience satisfies. This is most commonly a hunger for status in a group. Leadership is challenged to provide guidance and to help the membership meet their needs and develop their interests along positive, creative and socially acceptable lines.

The phrase, "meet their needs", implies that the leader of a group shall be able to determine somehow what those needs are. This is not done well by guess work. It is hoped therefore that group work agencies will provide some sort of training to sensitize the people working with groups on the leadership level. Many national and local agencies recognize that they have a responsibility in this area and publish bulletins, while others provide institutes and training courses. The group work philosophers feel that it is not sufficient to teach a skill to a group since this can be done in the classroom. The membership of groups should show social awareness and have enough positive democratic experiences so that they will believe in the desirability of democratic processes. This approach is a departure from most classroom experience.

There are some people who doubt that democratic experiences can be given in a music group. This, however, was the practice in some of the groups studied, taking various forms. At the Robert Gould Shaw House, it took the form of delegating responsibility for the non-musical activities of the group to committees of the membership. At Roxbury Neighborhood House, it took the form of letting a musical recreation group choose their songs from a mimeographed song book. This was a meaningful experience for a group. The New England Jewish Ministers Cantors Association Choir has a music committee, wholly independent of the conductor, which chooses music to be sung. The conductors of other professional music groups feature request programs for the express purpose of giving the audience a greater sense of participation. A leadership training booklet published by the Camp Fire Girls has this to say,

> Start with what the girls like, even if it hurts you! If you are courteous and appreciative of the girls' choices, they will tend to be of yours when your turn comes to select.[5]

Dr. van der Wall, writing on the aims and scope of musical activities in various institutions says,

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5 Camp Fire Girls, The National Summer Workshop, 1947, "Program Enrichment Through Music", p. 61.

> The adolescent should be responsible as far as possible for choosing his own musical and dramatic program and conducting the activities. His creative energy and social tendencies can be given expression and developed by his learning how to organize groups, how to act as officer or member of them. A limited self-government in these leisure time undertakings enables him to use initiative and apply leadership. The experience will help him in his subsequent life to organize such activities and to become a factor in community music organizations.[6]

The writer did not attempt to study the personality of music workers in the group work agencies. Nevertheless this is important and influences greatly the course of the music programming in the agency. It goes beyond setting an example for the membership to follow. The leader should not dwarf the effectiveness of the participants by making too great a display of his own musical talents. He should be objective and understanding. A patient disposition and a sense of humor are very useful attributes from the group work point of view. Dr. van der Wall says,

> Nothing so paralyzes effort as the impatience of a dissatisfied leader who cannot reach his aim and does not encourage his students through his own unquenchable confidence in their ultimate achievement.[7]

Likewise a leader who is depressed or unhappy can carry over this feeling to the group. Sometimes a leader can be insulting. Leadership here is not friendly but is used rather as a means of dominating the group. These conditions are unfortunate and there are occasions when such leadership undergoes change under supervision.

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6 Dr. Willem van der Wall, Music in Institutions, pp. 104, 105.

7 Dr. Willem van der Wall, op. cit., p. 269.

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6 Dr. William van der Wall, Music in Institutions, pp. 104, 105.

7 Dr. William van der Wall, op. cit., p. 269.

S. R. Slavson says,

> Leaders are often self seeking, power driven persons who employ their positions either for material aggrandizement or for their own ego satisfactions. Recognition and prizes are bestowed on those who succeed in competitive effort, and who accumulate worldly goods for themselves. This dichotomy of moral values creates conflict and confusion in the growing child, and creates great difficulties among adolescents, who have no definite reliable criteria for relating themselves to the world in which they live.[8]

He further says that leaders for character education should be chosen from among those who have a wide background with many interests.

The more advanced music group generally needs a trained musician to lead it successfully. It is possible that the nature of persons adaptable to intense musical specialization is not suited to group work as it has been defined by Grace Coyle and other group work philosophers. Carl Seashore has some interesting things to say about musicians and musical temperament.

> Musicians as a class are of the emotional type. Their job is to play upon feeling, to appreciate it, to interpret, and to create the beautiful in the social realm. To be successful, the musician must carry his audience on a wave of emotion often bordering on exstasy. . . . . The musical mind comes into the world with an hereditary bent in this direction.[9]

> Musical temperament is characterized by the fact that it represents a life of impulse and feeling, extreme sensitivity and capacity for specialization. It frequently results in frictions and clashes with the established order. The musical temperament is essential to the musical life but it is often

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8 S. R. Slavson, "The Group In Personality Adjustment", Creative Group Education, p. 15.

9 Carl E. Seashore, "Thinking in Music", The Psychology of Music, p. 174.

> cultivated artificially. Most of the opprobrium attached to it pertains to this affectation which may penetrate into each and every aspect of the musical life in society.[10]

The extremely talented musician rarely finds his way into social group work. Those musicians who do work with groups might reasonably ask themselves these questions. Am I aware of the range and significance of individual differences in my group? Is my selection of material and approach to the group based on the needs of each individual in the group? Do I help the individuals in my group to find themselves?

The more advanced music group does give its membership certain satisfactions even if the leader is anti-social. The experience of producing melody and harmony and richness of tone together, may be reward enough for some. Mastery over difficult scores is a very meaningful satisfaction to the participant. The singer's or player's participation in solo, duet, trio, quartet, quintet, sextet, and so on, within the framework of the larger group, gives very often the status that the individual seeks.

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[10] Carl E. Seashore, "Thinking in Music", The Psychology of Music, p. 175.

CHAPTER III

THE ORGANIZATION OF MUSIC GROUPS

The Informal Group

Informal singing in groups was the basis for music activity in several of the agencies studied. This may be related to the fact that vocalization is a universal and basic need of animal life, satisfying many physical and emotional health giving requirements. Group singing is popular among young people who are not usually responsive to other forms of art expression. This may be because music frequently expresses non-musical feelings, which may need expression.

When introducing informal singing to a small group, it is wise to consider the group's musical taste and ability. New preferences are built on the satisfaction of old preferences. These old preferences are based on previous inhibitions, prejudices, and assorted feelings. Assuming that a group "is not in the mood" to sing, one may encourage them to whistle, stamp, clap hands, or snap fingers. The group will then start to sing at its own pace. Introductions, explanations, are not necessary or advisable until the group is participating. Strong rhythms are very important in stimulating participation on everyone's part.[11]

The song leaders' task is to remove some of the previously

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11 Judith K. Eisenstein, "Group Singing", Music for Jewish Groups, p. 2.

mentioned inhibitions and restraints. All of the people interviewed in this study considered the music leader's affability and enthusiasm of greatest importance, as related to being able to lead informal singing successfully. A U. S. O. music bulletin compiled by Dr. Raymond Kendall, has this to say about the song leader.

> If he has a good singing and speaking voice, so much the better. He should be able to sense and influence the mood of a group choosing his songs accordingly. He should recognize the value of planning a song program and should cultivate the ability to adjust that program to circumstances, or even to replace it with another program should the occasion demand. He should know many songs by heart, especially songs which get the group to participate more freely.[12]

There is no evidence that the highly organized choral or orchestral conductor is automatically successful as a leader of informal group singing. The whole approach to this should be greatly simplified. It is of great aid to rehearse with the accompanist. Materials like song sheets, slides, and booklets could be prepared well before hand. Lacking a good accompanist, it is better to sing without any.

Augustus D. Zanzig lists the following opportunities that adults have to sing (or play) together, some of which indicate a more formal and organized type of singing.

Rehearsal times
Fireside time
When friends gather in a home
Before or during a church service
Holiday, seasonal, or civic observances
Music week

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12 Dr. Raymond Kendall, "The Song Leader", Music USO, p. 5.

Evening school assemblies
At band concerts (choral or community singing)
At organ recitals (choral singing)
Church socials
Meetings of clubs and other associations
Before or after a lecture or forum
Before, after, in or between the acts of a play
During a pageant
Luncheons and banquets
During exercises in the gym
Picnics and campfire times
When marching, hiking, canoeing, rowing, or loom weaving
Water carnivals
County, state, and national conventions, fairs, institutes
Whenever else there is desire for beauty, recreation, or sociability.[13]

Mary Breen tells how some of these informal music activities are organized. In a New York City Settlement, the auditorium was opened before the regular activities began each evening. A talented young lady played the piano while people drifted in attracted by the music. Shortly, they began to sing familiar songs. The young lady at the piano taught the crowd other songs after a while. Miss Breen says,

> The music hour was never made more formal but it came to be one of the best loved activities in the house.[14]

Professor Saul Bernstein tells of a settlement in New York City where an enterprising music worker played the piano each day in a room through which the boys playing in the gymnasium had to pass. Each day more and more boys stopped to listen and to sing, and it wasn't long before she learned their names. The boys represented a fertile field

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13 Augustus D. Zanzig, Music in American Life.

14 Mary J. Breen, "Music", Partners In Play, p. 148.

for the organization of more formal music activities built around their interests.[15]

It follows from this, that musical programming can be done by a skilled person using the barest of facilities. Leadership is the one single important indispensable factor. The abundance of facilities and materials make the task a great deal easier for the inexperienced leader. These would be things like a slide lantern, song sheets, song books, recordings of the desired type of song, and the use of a mimeograph machine. They might also include a piano, preferably tuned and voiced, and some rhythm band instruments. Besides needing materials, the novice would need to practice giving a clean beat to the band. Any number of books and pamphlets give these instructions.

The More Advanced Music Group

Informal group singing should, where staff, budget, and facilities permit, develop into more advanced musical activities. A glee club or a community chorus is the logical outgrowth of informal singing groups. The good singers tend to stand out and they are generally responsive to the idea of joining a more advanced singing group when approached after the program. The people who come again and again to community sings are logical candidates for such a group. Sometimes a quartet will serve as the backbone of a glee club or chorus and will

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15 This material is adapted from a course given in Principles and Practices of Group Work at Boston University School of Social Work, 1947.

continue to serve if they are allowed to sing as a quartet occasionally. The music leader of the Charlestown Boys Club capitalized on the above techniques and developed his group to the extent where they appeared on a nationwide radio program. A Children's group may need uniforms or sweaters to get them interested sometimes. Adult groups get a different kind of satisfaction from participation. The struggle for status in a group is still a factor, however.

The agencies studied tended to rely on prestige techniques to organize advanced music groups. By prestige techniques is meant the use of posters and post cards saying that the agency is sponsoring the group and therefore the would-be participants in that group would receive certain intrinsic values by virtue of the sponsorship of that particular agency. There are occasions, however, in what may be described as a culturally dormant neighborhood where such a technique is not effective. Should the agency and the music leader give up trying to organize an advanced music group? He need not. There remains the talent night and the informal singing group as invaluable aids to this type of organization.

There are some plausible explanations for the resistance of men to joining advanced music groups. Mary Breen quotes Dr. Archibald Davison to the effect that participation in the arts is regarded as effeminate. He wrote further,

> The American mixed chorus still continues to expose what our European critics point out as the prime failing in the cultural life in this country, to wit, that it is mostly limited to the women because the men, all busied with the job of providing

> leisure, music lessons, and so on for their wives, have no time for it themselves.[16]

Miss Breen submits that the man's point of view with regard to mixed music groups has been neglected. The way to overcome this is to make positive attempts to include men in the planning of mixed activities. With people who have trained voices, the difficulty is less since they realize more readily how limited are the separate groups and prefer mixed groups.

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16 Mary Breen, "Music", Partners In Play, pp. 14 and 15.

CHAPTER IV

THE CHARLESTOWN BOYS CLUB

The Charlestown Boys Club is one of three such agencies known collectively as The Boys Clubs of Boston. The Charlestown club house is located in a slum area in the shadow of the Bunker Hill Monument. The racial content of the neighborhood is mostly Irish and Italian. The agency serves boys from all over Charlestown with some boys coming from Cambridge and a lesser number from Everett.

Out of twenty groups meeting regularly in the Charlestown Boys Club, three are music groups. One is a classical orchestra and two are cowboy or hillbilly bands, known as The Bunker Hill Dudes and The Hillbillies. Eight groups which include the above are known to use music as part of their program. A canteen group dances to records. A scouting group and several boy's clubs use community singing.

Facilities aiding groups with musical program content include two halls, a radio, a phonograph, an amplifier, three pianos, two guitars, and two xylophones. The music library has twenty titles. There are twenty-five rhythm band instruments including kazoos and washboards. A special budget exists for printed material, musical instruments, and mimeographed song sheets. There are no phonograph records in the agency. The Hillbillies and Dudes appear in cowboy uniforms for which there is a special budget.

The classical orchestra is conducted by a man who is active in the same capacity at the Roxbury club house and Hecht Neighborhood House as well. The Hillbillies and Dudes are led by an amazingly versatile

person who is a ventriloquist, accordianist, pianist, impersonator, puppeteer, cartoonist, gag man, teacher, coach, and group leader. He has appeared in the movies as a singing cowboy, toured the Pacific Theatre of the war in the Bob Hope Troup, and has been active in professional entertainment. In the agency, he led the Journalism Club, drew posters, maps, and sketches as well as leading the Dudes and Hillbillies.

The leader of the Hillbillies made no use of resources outside of himself. He may have had need for little with so many talents. This most active group in the agency was organized in the following manner. A talent night was held at the agency. The winners were invited to a meeting that was partly a rehearsal. The boys liked the folk material and kept coming. Cowboy hats and the name "Hillbillies" was an afterthought based on the interests of the boys.

The Hillbillies sing in harmony and do solos, duets, instrumental novelty numbers, and produce short skits. Every boy has a cowboy name and uniform. The average age is between eleven and twelve. They have appeared at entertainments in the club house and before church groups and in veterans' hospitals. They participated in a broadcast for a Community Fund Campaign.

In answer to a question, the music leader said that music in the Boy's Clubs is valued as a tool of group work. It is regarded as a means of individual and group expression. It is a valuable aid in attracting the mass of local boys. When the boys come, it is then a matter of integrating them into activities according to their interests. The music groups serve incidentally as a publicity device to demonstrate the work of the Boy's Clubs.

In answer to a question regarding the attainments of the Hillbillies, the person interviewed said that the boys are far less self-conscious. Their imaginations have been stimulated. In learning to perform before audiences, they have learned showmanship values as well as group participation and team work. The boys have an excellent background of American folk material and they are eager to learn new things. The leader said further that talent, practical experience, and the ability to play an instrument useful in accompaniment were the requirements for success in leading this type of group.

CHAPTER V

GOODWILL HOUSE

Goodwill House is on a hill in East Boston that overlooks the harbor and Logan International Airport. The population is ninety percent Italian, the young people being second and third generation. Many of the parents came from the old country. There are a large number of Sicilians in the neighborhood. Many of the families are in the low income group. In the large families, the salaries are pooled. Many of the heads of these families work at maritime occupations like fishing, boat building, and longshoreman's jobs, and a large percentage work for the City of Boston. It is an extremely provincial neighborhood and many of the persons living in it have never seen the Boston Public Library. In general, the people here are very resistant to changes, new things, learning, and broadening their horizons. Fortunately, there are exceptions to this.

Out of forty groups meeting regularly at Goodwill House, one is purely a music group. The budget for music is about one hundred dollars a year for salaries and materials, which places drastic limitations on music programming. This low budget for music can be explained in part by the fact that Goodwill House took over a very old Boston Public School building which is in the process of receiving extensive repairs. This constitutes a drain on agency funds. Too, the agency financial picture is not nearly as strong as some of those across the harbor.

Fifteen groups are known to use music as part of their program. A canteen group stages floor shows at its dances. There are three scouting groups that use community singing. There are two dance study

groups. One of these stages block dances to which the neighborhood is invited which is in keeping with old world custom. Half a dozen boy's clubs and girl's clubs hold independent record hops. There is a singing group which has produced four Christmas pageants, three minstrel shows, and one creative musical comety, with original dialogue. A women's club uses community singing. A craft group has made some shepherd's pipes.

Available for use of groups having music as part of their program is a hall, a radio, a phonograph, an amplifier, and five pianos. There are a fair number of jazz records but no classical discs. The music library has about ten titles or about fifty pieces. No use has been made of the Community Recreation Service Music Department, the person interviewed being unaware of the services offered.

The most advanced music group or, more accurately, the only music group in the agency is the above-mentioned singing group. The following facts are available on its organization. Persons in the original group responded to a poster announcing the casting of a minstrel show. The participants in this venture formed the core of the group that did the Christmas pageants and more recently, a musical comedy which made use of original dialogue. This last production was a cooperative venture between Goodwill House and a local church's talented young priest. Much of the talent was attracted by the magnetic personality of this inspired young cleric. The initial performance was so successful that a repeat performance had to be given to satisfy the public. This venture served to establish a cordial relationship between two agencies which had been "strangers" to each other.

In response to a question, the person interviewed said that the group work aims of a music group should be to emphasize the group work aspects first and the musical performance aspects afterward. The leaders of such a group in this neighborhood face the trying problem of infantile reactions to democratic processes. The agency's clients do not get democratic experience at home, in school, or in church. The board of this agency has adopted a missionary attitude toward education for democratic living. To this end, a conscious effort is made to give each person who comes to the agency an opportunity for individual expression in a group setting.

CHAPTER VI

HECHT NEIGHBORHOOD HOUSE

The Hecht Neighborhood House is across the street from the Franklin Park golf course and is adjacent to the East Wing of The Boston State Hospital. In the rear is a low income neighborhood and nearby are large middle income neighborhoods which the agency serves. The bulk of the membership come from middle class Jewish families in Dorchester and Mattapan.

Out of sixty-seven groups of all kinds meeting regularly at Hecht House, five are purely music groups, which is a very high ratio. Out of a total of forty-three leaders, of which nineteen were part time professional, two were full time professional, and two were volunteer, three of these were part time music people. The ratio of music leadership to total leadership is again quite high. This can be explained in part by the attitude that the parents of Jewish children have toward the expression of cultural media, particularly music. The form that this attitude takes is that money is made available for music lessons. The budget for music varies from year to year and special projects, like the fitting out of the music room for the agency, are done by auxiliary women's groups.

Twenty-three groups are known to use music as part of their program. Eleven boy's and girl's clubs have occasional dances with orchestra. Four scouting groups use community singing. There is one chorus, an orchestra, a jazz record listening group, two creative music

groups, and a modern interpretive dance group. One men's group and one women's group sponsor recitals by local artists in the agency.

The following facilities are available for groups with musical program content. There are two halls, three radios, two phonographs, two amplifiers, four pianos, and two dozen pieces of rhythm band equipment. The music library has nine albums of classical records and a goodly number of jazz records. There are one hundred titles of printed music. The agency has no other musical instruments than the piano and the rhythm band material. A slide projector is available for community singing at special gatherings.

The orchestra leader is a violin teacher with many years of experience in conducting amateur orchestras in group work agencies. The leader of the chorus had a well rounded musical education and is a skilled pianist and lecturer on musical subjects. The creative music person is a children's music specialist who is said to do "wonderful things" with dramatized ballads and folk songs.

With the exception of the orchestra leader, the turnover of the agency's music people is fairly high. This has been explained in part by a full time staff member. One of the difficulties with music specialists in general is that they don't have a group work orientation. Therefore they cannot derive enough satisfactions from low level performances which may represent successful group work, but not art. This same person said further that it takes a full time professional music worker to achieve high quality performance. In all fairness to part time music workers, the writer quotes another full time worker to the effect that the problem is

economic. The group work agencies can't pay enough to secure the best qualified type of leadership.

The following resources were used by at least one of the music leaders in the agency. Conferences were held with the music personnel of the Community Recreation Service. Recordings were borrowed from this same source. Song materials and lists were procured from the National Recreation Association Music Department. Program Aids[17] pertaining to music activities and published by the National Jewish Welfare Board, were used. The chorus leader said that she welcomed these resources because she felt that a music leader should not work in a vacuum.

The most advanced music group in the agency was the chorus which was made up of high school boys and girls. It was organized in the following manner. A poster advertising the formation of such a group was placed in the lobby of the agency. Agency personnel approached all the clubs of high school age in the agency and spoke of the choral group. These groups were asked to spread the word among their friends. Notices were sent to all those who had expressed interest in music activities.

Their main activity was producing operettas. With the exception of a three minute business meeting, all of the meeting time was spent in rehearsal. A few were very talented soloists. In describing the group the leader said that one of the members was a monotone, one was partially deaf, and one or two were musical morons. The less musical of these

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17 National Jewish Welfare Board, Program Aids, A monthly bulletin for group leaders in Jewish Centers, New York.

painted scenery and were more or less occupied in stage craft. Two operettas were produced, an abbreviated version of Oklahoma, by Rogers and Hammerstein, and The Gondoliers, by Gilbert and Sullivan.

The agency feels that group work should be used to train individuals for effective living. Music is regarded as a tool used to help individuals express themselves in a group. In response to a question the chorus leader said that the group work aims of a purely music group were reflected in the attitude and background of the leader. She said that a chorus which was developed over the years, was her ideal. Such a group would work on operetta productions and other musical presentations. To develop interest in such a group she would develop listening groups using phonograph records and concerts. It is important that this be done in pleasant surroundings. The musical program should be developed in coordination with the program director. Overall staff cooperation is necessary if the music program is to be successful. A trained leader is required who would integrate his work into the general program of the agency. Success in leading such a group is a matter of practical experience and talent, in this leader's opinion.

CHAPTER VII

NORTH END UNION

The North End Union is very close to the market district. This residential area is considered to be one of the most overcrowded tenement districts in the city. Originally organized with Unitarian funds and supported in part by Unitarians, today the clientele of North End Union is very nearly all Roman Catholic Italians. For the most part they are in the low income groups.

Out of one hundred and thirty-seven groups meeting regularly at North End Union, six are purely music groups. Two of these cater to adults. Of these two, one had suspended meetings for 1948. This was an opera study group. The other is a classical record listening group. Since the agency is run on a very limited budget, there is no money for professional music people on either a full time or a part time basis. Therefore it is interesting to see a boy's jazz orchestra and the two adult groups mentioned above functioning with volunteer leadership.

Fourteen groups are known to use music as part of their program. Two of these are canteen groups that hold weekly dances to music provided by the boy's jazz orchestra. Two scouting groups and a women's club as well use community singing. Then there are two dance study groups and three children's singing groups. Music programming was popular at North End Union fifty years ago when acquaintances of the writer attended music groups there.

The agency has four rooms which are adaptable for music

programming. There is a radio, an amplifier, two phonographs, and four pianos. There is a wide selection of late jazz records and the equivalent of thirty albums of classical records. There are sixty titles in the music library. The agency has twenty-five pieces of rhythm band equipment.

The agency made use of the following resources. The Music Department of the Community Recreation Service provided North End Union with phonograph records, a music lecturer, and a volunteer music leader on some occasions. A May festival involving the use of musical programming was arranged in cooperation with the Boston Federation of Settlements.

The most advanced music group in the agency was an opera study group. The leader did some voice training with the group and led them in singing chorus parts from the grand operas. Each member of the group prepared an occasional solo and worked it up at rehearsals. Unfortunately, the group gave no public concerts or performances in the agency. The members of this group responded to a poster announcing the formation of an opera study group. Several members were attracted by the personality of the leader. The number of people who were in attendance is not known. The group had a majority of men enrolled.

CHAPTER VIII

ELIZABETH PEABODY HOUSE

The Elizabeth Peabody House is across the street from the Charles River Basin Development. Just around the corner is one of the most congested slum areas in the city. The people living there are mostly Italians with some Irish, some Jewish, and a scattering of Albanians, Ukrainians, Polish, and a few Greeks, a few colored people, and "a stray Yankee." Talented people come from other districts for dramatics.

Out of one hundred and twenty-three groups of all kinds, four are purely music groups. One is an operetta group that has been producing Gilbert and Sullivan for twenty consecutive years. Another group is currently working on a minstrel show. A third is a Ukrainian language group chorus. The fourth group is a jazz band composed of teen age boys. Whereas the total program of Peabody House caters mostly to children under thirteen, the music program caters mostly to teen age and adult groups. There is no money in the budget for a full time music worker.

Eight groups are known to use music as part of their program, three of which are groups that meet regularly for social dancing. There are also a dance study group, three choruses, and the jazz band.

Peabody House groups do not lack facilities to aid in music programming. There are three halls or assembly places, two phonographs, an amplifier, five pianos, and twenty-five pieces of rhythm band equip-

ment. There are a fair number of late jazz records and twenty-five albums of classical records. One of the halls is actually a fairly complete little theater. It is known as the Peabody Play House. It is here that the dramatic and musical presentations are made.

The most advanced musical group in the agency is the operetta group which does a single Gilbert and Sullivan operetta each year. Each department in the agency collaborates in this enterprise. The drama department, the art department, and the music department are all active. Their most recent production was Utopia Limited, a rarely given Gilbert and Sullivan work. Applicants for membership must be at least seventeen years old. This annual production attracts participants from all over the city. Their big problem is getting enough boys for the chorus which is no anomaly since getting enough men to sing in a mixed group is a common problem. The group is reorganized each year in the following manner. Post cards are sent to all the old members. Posters are placed in public places. The returning members do some recruiting on their own.

In response to a question concerning the group work aims of a purely music group, the person interviewed said that these should be the singing or playing of some decent music and to have a good time. How should this be accomplished? "Have an aim and a goal whether it be a production or a concert." "It is important for the participants to hear good music. The leader should create a desire for good music."

CHAPTER IX

ROBERT GOULD SHAW HOUSE

The Robert Gould Shaw House is located in a rundown residential neighborhood with many rooming houses. There are many old age assistance and general relief recipients in this area which runs from Columbus Avenue to Washington Street taking in much of lower Roxbury. The agency serves, in general, a very low income group, and does case work as well as group work.

Out of two hundred and forty groups meeting regularly at Shaw House, four are purely music groups. There are two choruses, one record listening and music appreciation group, and one folk dance group with record listening as part of their program. The music department is self supporting with the exception of the leader's salary. The Shaw House Chorus has raised money by giving concerts which has been used to buy record playing equipment, as well as records, all kinds of printed music, scores, and a trap and drum set. No special budget is available for musical activities. It is left to the discretion of the leader.

Twelve groups are known to use music as part of their program. One of these is a so-called canteen group which dances to the music of recordings and occasionally with orchestra. There are two scouting groups that use community singing as part of their program. There is a folk dance group and two choruses. One is a highly trained group with much emphasis on high musical standards. The other is a community chorus with more emphasis on recreation than on high musical standards. The

record listening group is given an occasional talk on music appreciation subjects by the leader. There is a men's club and four women's groups that use community singing as part of their program. The drama group makes use of music in various ways to round out their presentations.

Music programming is greatly aided by a fair number of facilities available for this purpose. This includes three places of assembly where musical programs can be given. There are two radios, two phonographs, three amplifiers, and three pianos. There are a dozen albums of classical records and a small number of the latest jazz records for dancing. The music library has roughly one thousand items or about a hundred titles. They have a dozen items of rhythm band equipment.

The emphasis that Shaw House places on music is reflected in the professional musician they hired to lead their musical activities. He is a graduate of a conservatory of music. He has had training as a musical conductor. This person is quite versatile in that he is also an instrumentalist (piano and organ) and has skill in directing drama groups. A full time worker, he directs all the musical activities, the dramatic activities, and gives music lessons to talented young people. The writer found him to be sensitive to the need for developing close relations with the surrounding community. His handling of groups is very apt from the point of view of holding their interests, resolving conflicts that threaten the group, and delegating responsibility to committees for the non-musical activities of the group. These would be things like an entertainment committee for parties and a liaison committee which represents the group to the agency.

The leader in this case made use of the facilities provided by the Community Recreation Service. They provided him with rhythm band material. They booked concerts for the choruses and arranged participation of Shaw House groups in folk and music festivals. The leader arranged for the musicians' union to send a band to Shaw House once or twice a year at no expense to the agency. This is a resource of which few group work music people are aware.

The most advanced music group in the agency was the Shaw House Chorus. They functioned as a highly efficient public relations device as far as attracting favorable notice to the agency is concerned. The above-mentioned leader, who has been with the agency ten years, organized this group when he first came to the Robert Gould Shaw House. He approached some talented singers who were interested in Shaw House and asked them to join temporarily. The original singers remained and the group grew so large that it became difficult to manage. At this point, the leader decided that he would be better off with two smaller groups. One would be made up of the more talented singers. The other would be a community chorus with emphasis on recreation. The leader sought opportunities for his more talented group to appear. They appeared in other settlements. They gave concerts in hospitals, and at inter-faith meetings. The group was selective of new applicants as regards age. Women had to be between the ages of eighteen and thirty-five. Men of any age were accepted. The age limit of thirty-five was adopted because many of the younger people felt threatened by the older people. When this material was being gathered, there were fifty-three

women and twenty-two men in the group.

To date, the group has performed four major works and several minor ones having produced The Mikado and The Pirates of Penzance by Gilbert and Sullivan, and two grand operas, Bizet's Carmen, and Smetana's The Bartered Bride. These last were produced in Jordan Hall, one of Boston's best concert halls. They did four cantatas and the Christmas Oratorio by Saint Saens. Rehearsals were held once a week rather than twice because many of the singers lived at a distance and they could not afford extra carfare.

Inclusion of music in the program has resulted in increased membership and has enabled Shaw House to reach a very large proportion of the community. The agency's group work philosophy aims at individual improvement through a character building and cultural emphasis. They hope to offer through their program of activities, constructive education for life. The musical program, they feel, is a device to be used in raising the community's values and standards. This was the motivation behind all of their music groups. How did they hope to accomplish this? The leader felt that it was important to control the make-up of the group so that the members would benefit most from the time they spent. Interest and talent, he felt, were the things a member had to have before he could contribute anything to an advanced music group.

The leader thought that training and experience as a musician and a conductor was of primary importance in leading a group work music activity. The leader in such an activity should be greatly affable, aggressive, and enthusiastic. He should be somewhat distant and

domineering and not at all retiring. The approach of music programming primarily should be pleasure. Other approaches such as music appreciation, education or culture were secondary. The leader also thought that it took study and talent to make a successful music leader. It was not enough to have had interest alone or experience alone because experience might not have been too beneficial.

The leader thought that the fullest cooperation possible was desirable between music groups and other groups in the agency. For this reason, the music groups took part in things like neighborhood night, special programs, and provided entertainment when a speaker came to the agency.

CHAPTER X

ROXBURY NEIGHBORHOOD HOUSE

The Roxbury Neighborhood House is in the midst of an industrial and low income neighborhood. The population of this neighborhood is among the lowest income groups in the city. During the depression, eighty-five percent of the clients' families were on relief. The racial break-down is as follows. Forty percent are Italian. Forty percent are Irish. Twenty percent represent a scattering of Albanian, Polish, Greek, and Negro. The area served by Roxbury Neighborhood House is right within the district. It is more or less bounded by Massachusetts Avenue, Washington Street, Dudley Street, and Magazine Street.

Out of the fifty groups meeting regularly at Roxbury Neighborhood House, only one is a purely music group. This can be explained in part by the fact that the children in the neighborhood schools have a somewhat lower I. Q. than what is normal for the whole city. They were described by the music leader as being emotionally disturbed. They were said by her to be overstimulated by movies and cheap magazines. "They don't gather knowledge from the beginning. This has a snowball effect", said one of the people interviewed. Besides the music worker's salary, there is no budget for music. If music is needed, it can be bought from the proceeds of plays given at the agency.

Seven groups are known to use music as part of their program. One of these is a canteen group that uses recorded music for dancing. Three are scouting groups that use community singing. A boy's club,

which is not active this year, made musical instruments and played some ensemble music on them. A women's club does folk dancing now and again. Finally, there is the musical recreation group.

Roxbury Neighborhood House does not lack facilities for groups using music as part of their program. There are three halls or assembly rooms, three radios, three phonographs, and seven pianos. The agency also has six string instruments and fifty pieces of rhythm band equipment. There are a fair number of late jazz records and three albums of classical records. The music library has about one hundred titles.

The agency has a very able music leader, a skilled pianist and group worker, who has been with them for twenty years. She gives piano lessons to talented children in the neighborhood and conducts the dramatics program as well. The writer found this leader very sensitive to the emotional conflicts of young people and its resultant tension which carried over into their conduct in the agency. The children were coming from culturally dormant homes, many with a foreign language background which made it necessary for the leader to speak in mono-syllabic words or risk not being understood at all.

The following resources in the community were used by the agency. A lecturer from the Music Department of the Community Recreation Service spoke to the boy scouts on musical instruments. On one occasion, a volunteer music leader was secured from this same source. Singing game material from the National Recreation Association was used. Groups of children were taken to hear the Wheeler Becket Youth Concerts. Other groups went to hear "Evenings of Opera", given free (in 1946) at the

New England Conservatory of Music.

The Music Recreation group was organized in the following manner. A poster was put up on the bulletin board to the effect that anyone who liked to sing could come to the Music Recreation group. This was followed up with an announcement at every club meeting. The group had an average attendance of forty-six, all girls, ages nine to fourteen.

This group has produced an abbreviated and simplified Hansel and Gretel by Humperdinck. They took part in a creative music drama at Christmas. They have given a Pops Concert with modern interpretive dancing, and produced a minstrel show. When asked how she conducted a session of her Music Recreation group, the leader said that because the youngsters are keyed up most of the time, the first thing she did was to get them to relax. "How do you feel in the morning when you get up?" "Well, feel like that now." The children stretch and yawn for half a minute which has the effect of relieving some of the tension.

This is followed by a half hour of singing. The leader distributes a mimeographed song book with folk songs and ballads. The girls choose their own songs and sing to piano accompaniment for half an hour. Then they begin a dancing session by skipping to a folk song. This leads to waltzing. The girls are then asked to react with motions to whatever music is played on the piano. For this purpose, the leader plays things like gavottes and gigues from J. S. Bach's French Suite, dance forms taken from ballet and symphony music. The older girls take this informal eurhythmic approach most seriously. The leader said, "The girls like to rhumba the Allegretto from Beethoven's Seventh

Symphony and polka to the Allegro Con Brio of the same work." This approach "creates the desired impression over a period of years."

The agency feels that group work makes a valuable contribution to adjustment and that it aids in education for life. Music is appreciated as a medium of creative expression in the arts. Everything is done to foster music as a cultural medium. The leader's aim is to make music part of the lives of the members and to use it as an aid in emotional development. How should this be accomplished? ".... by exhibiting to the group as much music as possible in a democratic setting where the membership and the leader listen to each other's ideas." ".... by careful program planning and use of leadership resources." ".... by the application of a critical attitude on the part of the leader to the group only as the group becomes ready for this."

In a discussion of selectivity in organizing a music group, the leader said, "The reason for selectivity in organizing a music group must be clearly demonstrated to the community or else group work aims will be blocked by misunderstanding. The professional musician places an undue emphasis on performance and thereby creates a rarified atmosphere. The end result is that the leader becomes the center of an adoring group and can easily influence them into becoming musical angels rather than group participants expressing each his individuality. Over emphasis on performance becomes an expression of the leader's personality rather than the group's need to excel."

The leader said further, "The approach of group work music activities should not be the teaching of music appreciation as such,

for what is developed is musical and artistic snobbishness. The professional type of music worker can fail if he does not approach children or adults on their own interest level. There is, however, no compromise with poor material."

CHAPTER XI

YOUNG MENS CHRISTIAN ASSOCIATION

The Young Mens Christian Association is located near Symphony Hall. The YMCA does not serve any neighborhood as such but serves the whole city with a radius of ten miles. Although the membership is predominantly middle class white Protestant, the agency is today inter-racial and non-sectarian. There are four departments comprising the Boys Division, with its age group from nine to sixteen, the Youth Division comprising both boys and girls from seventeen to twenty. Then there is the Recreation and Health Department, with adults from age eighteen up, and the General Program Department.

Out of two hundred and seventy-nine groups meeting regularly at the YMCA, three are purely music groups comprising a mixed chorus, a classical record listening group, and an instrumental study group. The budget for music is not predetermined. It is "any amount within reason."

Twenty-one clubs are known to use music as part of their program. There are three canteen groups that dance to recordings and orchestral jazz music, three scouting groups, five boy's clubs, four men's clubs, a women's club, and three mixed clubs that use community singing. The chorus makes recordings of its renditions.

The agency has the following facilities to aid in music programming. They have an auditorium, two radios, six phonographs, four amplifiers, six pianos, a large number of jazz records, and two

CHAPTER XI

YOUNG MEN'S CHRISTIAN ASSOCIATION

hundred classical record albums. The music library comprises forty titles. The agency has an organ in its chapel. There are three part time music people and six volunteers who specialize in music. A special budget is provided for music books, sheet and octavo music, and the purchase of classical records as well as jazz.

The YMCA has a very able person to direct its music activities who is said to be sensitive to the recreational and group work aspects of music programming and to insist that musical participation be fun as much as anything else. In the agency he leads the singing club and is himself a trained singer. He is also the Alumnae Director at Boston University.

The agency made use of the following resources. The Community Recreation Service provided song sheets and arranged inter-agency music activities, the National Recreation Association, song sheets and music programming material, and the Association Press Service, music programming material.

The most advanced music group in the agency is a mixed chorus which was organized in the following manner. A sponsoring committee composed of people who had expressed interest in forming such a group, met twice with the staff. A leader was selected by the staff for his group work approach. Then, in letters, posters, pamphlets, and personal contact work by the professional staff, the formation of this group was advertised.

The average age of this group is twenty-three years. Sixty percent of the membership are women. The group is not particularly

selective of applicants as regards age, sex, musical ability, or previous musical experience. The leader selects the music to be sung, according to the interests of the group. Nearly all the meeting time is spent in rehearsal except for a short business meeting and informal socializing. The chorus appears at presentations with the dramatic club. The group has done two Gilbert and Sullivan operettas, The Mikado, and Trial By Jury. They have given a Christmas concert using parts of Handel's Messiah. The person interviewed said that they have a lot of fun and give a spirited performance.

Music is popular in the YMCA and recognized as a useful tool of group work. In response to a question concerning the group work aims of a music group, the person interviewed said that they should focus on individual expression in the group and the maximum individual participation in performance activities. The appreciation of musical values could be had only through experience.

CHAPTER XII

YOUNG MENS HEBREW ASSOCIATION

The Boston Young Mens Hebrew Association is near the rose garden in Franklin Park. The agency serves children from the age of seven up, and adults of all ages. Children from seven to fifteen come from the immediate neighborhood. The other age groups come from the whole of Greater Boston as well. The heads of families served by the agency range from small business men to factory workers. The YMHA also serves extension clubs which meet in the homes of the members.

Out of one hundred groups meeting regularly in the YMHA, three are purely music groups, one of which is an adult chorus, one, a teen-age chorus and operetta group, and the third, a classical record listening group. The leader of the adult group is a prominent Boston choir leader affiliated with a local Jewish temple. The leader of the operetta group (not active 1947-48) has conducted a similar group for Hecht House. The record listening group has no leader. The budget for part time music workers' salaries and music may run as high as eight hundred dollars in any one year.

Fifteen groups are known to use music as part of their program. Of these, nine have regular dances to recorded music and occasional dances with orchestra. A scouting group uses community singing. This is also used at agency-wide programs which are held monthly during the year. There are two modern dance groups and one folk dance group. There are the two choruses and the music listening group. There are also

nine gym classes which meet together and have a thirty minute conditioning period to the accompaniment of a piano.

Music programming is aided by a fair number of facilities for use of groups using music as part of their program. There are four halls or assembly places, one radio, two phonographs, two amplifiers and six pianos. There are a fair number of late jazz records and forty albums of classical records. A special budget is available for the purchase of music and music books. Money is also set aside for the purchase of classical, jazz, and children's records.

The agency has made use of the following community resources. "Program Aids", concerning the development of a music program within the agency, were received from the New England Section of the National Jewish Welfare Board. Singing game and other material were obtained from the National Recreation Association. One of the music leaders conferred with the Music Department of the Community Recreation Service.

The most advanced music group in the agency is the adult chorus which consists of more than forty adults who are mostly working people and housewives, and who are interested in singing Jewish and international folk music. The group is said to be well trained and self-disciplined and has performed several cantatas on Jewish folk themes.

The group was organized years ago, long before its affiliation with the YMHA and was an outgrowth of a Jewish fraternal order. The members who liked to sing, banded together and hired a leader. Whereas originally all the members were affiliated with the fraternal order, today, any Yiddish speaking person who enjoys singing Jewish folk music

may join.

The YMHA feels that group work is a device to be used in serving leisure time needs of the Jewish community. As regards music, "We will sponsor one of the arts whenever and wherever possible." Where leadership for this purpose is available and there seems to be no interest, the YMHA will try to promote interest. Music, here, is regarded as an opportunity for the individual to express his individuality and in the process derive pleasure and a form of self therapy. (The writer takes this to mean social education and release of tension.)

In response to a question concerning the turnover of music workers, the person interviewed said that he thought music workers were very temperamental and that this was a contributing factor to the rapid turnover that this segment of the staff experienced. "The more skilled and effective they are, the more temperamental they are." He also said that the economic drive called for the music worker spreading himself too thin in trying to cover many groups. If group work agencies had sufficient funds to hire a full time music person, the problem of turnover would solve itself.

A novel type of programming in the agency presented an opportunity for community singing and participation by music groups as well. This is the holding of a "Junior Lyceum", a mass activity on the last Friday of the month. All children in all the activities are invited. Separate activities are cancelled for the day. When this activity coincides with a religious festival celebration, the adult chorus participates in a "General Lyceum."

CHAPTER XIII

YOUNG WOMENS CHRISTIAN ASSOCIATION

The Young Womens Christian Association is located in downtown Boston among office buildings. The Association is not set up to serve neighborhoods but rather the whole of Metropolitan Boston. The emphasis is on the business and industrial girls who work in Boston. The agency serves housewives, a teen age group, and a children's group that uses the swimming pool. They serve a range of income groups and all races, creeds, and colors. The staff and the board is inter-racial and many of the activities are co-educational.

Out of four hundred and ninety-two groups meeting regularly at the YWCA, eight are purely music groups. These include two choruses, one orchestra, one recorder group, a string ensemble, a music appreciation group, and two study groups. The director of music described the budget for music as being generous. Data on the number of groups using music as part of their program may not be complete, because of the agency's great size and departmentalized organization.

The agency has a goodly number of facilities which aid in music programming, which include eight fair sized halls, fourteen pianos, a radio, two phonographs, and two amplifiers. The workshops have a viola and a double bass viol. The dance department has rhythm band equipment. There are no classical phonograph records.

The interest that the YWCA has in musical programming is

reflected in the professional musician and educator whom they hired to lead their musical activities. He is a virtuoso on the violin and has had long experience in conducting instrumental and choral ensembles. He is on the faculty of the Massachusetts Institute of Technology. He has no other function in the agency beyond directing the musical program. The writer found him to be sensitive to the melting pot aspects of American life and the effect that "group music" has in socializing people. He felt that there was too much emphasis being placed today on musical performance as such and not enough on ensemble spirit. This was an ideal situation where the participants "submerged their personalities" to produce collectively the beauty and grace of the classical masters.

The leader made use of the following resources. He received material from the Drinker Library of the Westminster College Choir, in Princeton, New Jersey. He arranged membership in and received bulletins from The Association of American Choruses. He conferred occasionally with the Music Department of the Community Recreation Service.

The most advanced music group in the agency is a women's chorus. This group was organized by the director of the YWCA's workshops, under whose guidance, a volunteer music committee wrote to church choirs and other groups inviting interested and talented people to sing under the music leader's direction. The high type of music in which the leader was interested was specified if not by name, then by composer. This served in attracting people to the chorus. The members of the chorus are "a mixture of everything", including housewives, business girls, college and high school girls.

BOSTON UNIVERSITY
SCHOOL OF SOCIAL WORK

In this respect, the leader said that a specialized group, (the writer takes this to mean an interest group) setting as it does an example of a sort in the particular field of specialization, cannot hope to cater to persons selected at random. He described the musical attainments of this group as being fairly close to professional. They have done a musical review, gave two operettas, have given concerts in the agency and in the community, and have done Christmas caroling. Most recently they have collaborated with the Glee Club of the Massachusetts Institute of Technology to produce Handel's Messiah, which is a long and difficult work and is very exacting of the performers.

Music groups in the agency occasionally integrate their activities with other groups. The orchestra, for example, collaborated with the dance group to do interpretive dancing. The chorus has collaborated with the drama group to produce their annual Christmas play.

In answer to a question concerning the approach to group work music activities, the person interviewed said that it was important to emphasize the spiritual values to be found in the music of the classic masters. It is a mistake to make any compromise with good material. It is important for a leader to impart the feeling of musical values to the group which would serve to pull the group together. It would heighten not only the group's critical faculties for music, but for beautiful things in general. Whereas an emphasis solely on performance is bad, it should be said, however, that good performance gives the members of a group poise and helps general adjustment.

The phrase, "Start where the person (or the group) is", is often misinterpreted. The average person has an appreciation for something of worth. "To start where the person is", often means that he should be exposed to large doses of trashy material, which is wrong. It is important, rather, to give people the best material at each level of interest.

The person interviewed said further, "People come to group work agencies seeking leadership, or at least, guidance." It is the responsibility of the leaders therefore to work hard at bringing good influences before the group, not in the most obvious way, perhaps, but at the same time, to get away from the feeling that the only way to do this in music is to use the good influences as background material rather than as active participation material. Adequate facilities are not the problem so much as are the attitudes of improperly trained leaders. It is most important for amateurs to have professional leadership. "This is understood in carpentry but not in music." The professional music world in America has served to pull people together from different backgrounds by using master works from all countries. Music workers should, at the same time avoid using meaningless ditties and subtly worded propaganda. "It is a well trained leadership that will make for success in music programming."

CHAPTER XIV

SOME TABULATIONS ANALYZED

The tables at the end of this chapter are limited, as the study itself is limited, to ten group work agencies in a city of twenty-five. While these ten were selected on the basis of having some success in music programming, the agencies not studied must be assumed to have some music in the program, their musical activities functioning on a smaller scale than the musical activities in the agencies studied. The tables, then, are weighted to show comparative activity, leadership, and equipment in the ten selected agencies.

The ratio of music groups to total groups varies with the shifts of emphasis in programming, the interests of the members and the interests of the agencies' founders. The low ratio of music groups to total groups in the YMCA, for instance, shows the extent to which that agency has built up its athletic and boy's division programs. Recreation and Health Departments are important and provide meaningful experiences for a large proportion of the male membership of group work agencies. Athletics by itself is a fairly barren program and is always supplemented by programming with some cultural content. Music, for example, must be a meaningful experience for the membership of the YMCA since twenty-one groups are known to use it as part of their program.

At the opposite end of the scale and with a high ratio of music groups to total groups, is Hecht House. The writer's interpretation of this high ratio is that the stimuli provided by the high incidence

of private music lessons and parental appreciation of cultural values are not without their effect upon the young people of that neighborhood. Five music groups in a total of sixty-seven seem to show a relatively greater amount of interest in music. At Hecht House as well as other agencies, it must be assumed that without the sustained interest of the membership, this program would fall through.

The table of leadership status would seem to illustrate the utter dependence of the group work agencies on part time professional and volunteer leadership. In ten agencies, the other stati out-numbered the full time professionals slightly more than six to one. The explanation, of course, is simple in the respect that the financial structure of the group work agencies will have to change considerably before a marked increase in full time professional people would become apparent. The same statement is true for the ratio of music leadership to total leadership.

This last mentioned table needs a word or two of explanation. The low ratio of music leadership to total leadership at Peabody House would be difficult to understand if it was not known that this agency stresses its dramatics and children's programs in the same way that the YMCA stresses its athletic program. The ratio in this table seems to get higher only as the number of groups in the agency get smaller and smaller.

An examination of Table Five shows that the agencies are fairly well off for facilities to implement their music programs. Peabody House has no radio because they are so strong on active participation of

groups that they probably won't admit to themselves the possibilities of the more passive participation that radio listening in groups offers. Roxbury Neighborhood House has no amplifier because its auditorium is not large enough to make necessary the purchase. The classification of "Halls" may be deceiving since any large room that was used as an assembly place for the presentation of programs or the conducting of programs was so classified. Thus, those agencies like the YMHA that actually did use their gymnasiums for occasional music programs would seem to have more halls than the YMCA which did not use its gymnasium for music programs.

Table VI shows very clearly that there are many gaps which a generously endowed Community Recreation Service could fill. Its function of lending phonograph records could be increased as well as the loaning of rhythm band instruments. Perhaps some arrangement could be made where music library materials could be loaned out as well. The ideal situation would see the agencies owning their own materials in sufficient quantities. This, however, does not take into consideration the harsh realities of finance.

TABLE I

RATIOS OF MUSIC GROUPS TO TOTAL GROUPS

AGENCY	Total Groups	Music Groups	Ratio
YWCA	492	8	60 to 1
YMCA	279	3	93 to 1
Shaw House	240	4	60 to 1
North End Union	137	2	68 to 1
Peabody House	123	4	31 to 1
YMHA	106	3	33 to 1
Hecht House	67	5	13 to 1
Roxbury Neighborhood House	50	1	50 to 1
Goodwill House	40	1	40 to 1
Charlestown Boys Club	33	2	16 to 1
	1567	33	

TABLE II

NUMBER OF GROUPS KNOWN TO USE MUSIC AS PART OF THEIR PROGRAM

AGENCY	Total Groups	Groups Using Music	Ratio
YWCA	492	50	9.4 to 1
YMCA	279	21	13.6 to 1
Shaw House	240	12	20. to 1
North End Union	137	14	9.1 to 1
Peabody House	123	8	15.3 to 1
YMHA	106	15	7.1 to 1
Hecht House	67	23	2.2 to 1
Roxbury Neighborhood House	50	7	7.1 to 1
Goodwill House	40	15	2.7 to 1
Charlestown Boys Club	33	9	3.6 to 1
	1567	174	

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YMHA	106	3	35 to 1
Hecht House	67	5	13 to 1
Roxbury Neighborhood House	50	1	50 to 1
Goodwill House	40	1	40 to 1
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	1567	174	

TABLE III

LEADERSHIP STATUS

AGENCY	Total Leader-ship	Full Time Pro.	Part Time Pro.	Volunteer Leadership
YMCA	238	39	122	77
YWCA	203	34	4	165
Peabody House	100	9	11	80
YMHA	66	2	17	47
North End Union	51	5	10	36
Roxbury Neighborhood House	49	6	12	31
Shaw House	45	12	0	33
Hecht House	43	2	19	22
Goodwill House	37	6	6	25
Charlestown Boys Club	33	5	15	13
	865	120	216	529

TABLE IV

RATIO OF MUSIC LEADERSHIP TO TOTAL LEADERSHIP

AGENCY	Total Leadership	Music Leadership	Ratio
YMCA	238	9	26 to 1
YWCA	203	3	67 to 1
Peabody House	115	2	56 to 1
YMHA	68	2	34 to 1
North End Union	51	2	25 to 1
Roxbury Neighborhood House	49	2	24 to 1
Shaw House	45	2	22 to 1
Hecht House	43	3	14 to 1
Goodwill House	37	1	37 to 1
Charlestown Boys Club	32	3	10 to 1
	881	29	

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LEADERSHIP STATUS

AGENCY	Total Leadership	Full Time Pro.	Part Time Pro.	Volunteer Leadership
YMCA	238	39	122	77
YWCA	209	34	4	169
Peabody House	100	9	11	80
YWHA	66	2	17	47
North End Union	51	5	10	36
Roxbury Neighborhood House	49	6	12	31
Shaw House	45	12	0	33
Beebe House	43	2	19	22
Goodwill House	37	6	6	25
Charlestown Boys Club	32	5	15	12
	869	120	216	529

TABLE IV

RATIO OF MUSIC LEADERSHIP TO TOTAL LEADERSHIP

AGENCY	Total Leadership	Music Leadership	Ratio
YMCA	238	9	26 to 1
YWCA	209	3	69 to 1
Peabody House	115	2	58 to 1
YWHA	66	2	34 to 1
North End Union	51	2	25 to 1
Roxbury Neighborhood House	49	2	24 to 1
Shaw House	45	2	22 to 1
Beebe House	43	3	14 to 1
Goodwill House	37	1	37 to 1
Charlestown Boys Club	32	3	10 to 1
	881	29	

TABLE V

NUMBER OF FACILITIES AVAILABLE FOR GROUPS
USING MUSIC AS PART OF THEIR PROGRAM

AGENCY	Pianos	Radios	Phonographs	Amplifiers	Halls
YWCA	14	1	2	2	8
YMCA	6	2	6	4	1
Roxbury Neighborhood House	7	3	3	0	3
YMHA	6	1	2	2	3
Shaw House	3	2	2	3	3
Hecht House	4	3	2	2	2
Peabody House	5	0	2	1	3
North End Union	4	1	2	1	2
Goodwill House	5	1	1	1	1
Charlestown Boys Club	3	1	1	1	2

TABLE VI

AMOUNT OF MATERIALS AVAILABLE FOR GROUPS
USING MUSIC AS PART OF THEIR PROGRAM

AGENCY	Classical Record Albums	Music Library Titles	Rhythm Band Instruments	Assorted Instruments other than Pianos
YMHA	40	300	0	0
YMCA	200	40	0	1
Shaw House	12	200	10	2
Peabody House	25	150	25	0
Roxbury Neighborhood House	4	100	50	6
Hecht House	36	100	25	0
YWCA	0	100	10	3
North End Union	39	60	25	0
Goodwill House	0	50	0	0
Charlestown Boys Club	0	20	25	4

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AGENCY	Pianos	Radios	Phonographs	Amplifiers	Halls
YWCA	14	1	2	2	8
YMCA	6	2	6	4	1
Roxbury Neighborhood Houses	7	3	3	0	3
YWHA	6	1	2	2	3
Shaw Houses	3	2	2	3	3
Hecht Houses	4	3	2	2	2
Peabody Houses	5	0	2	1	3
North End Union	4	1	2	1	2
Goodwill Houses	5	1	1	1	1
Charlestown Boys Club	3	1	1	1	2

TABLE VI

AMOUNT OF MATERIALS AVAILABLE FOR GROUPS
USING MUSIC AS PART OF THEIR PROGRAM

AGENCY	Record Albums	Classical Music Record Library Titles	Rhythm Band Instruments	Assorted Instrumental music other than Pianos
YWHA	40	300	0	0
YMCA	200	40	0	1
Shaw Houses	12	200	10	2
Peabody Houses	25	150	25	0
Roxbury Neighborhood Houses	4	100	50	4
Hecht Houses	36	100	25	0
YWCA	0	100	10	3
North End Union	39	60	25	0
Goodwill Houses	0	50	0	0
Charlestown Boys Club	0	20	25	4

CHAPTER XV

SUMMARY AND CONCLUSIONS

If the word of some of the directors of activities and executives who were interviewed can be taken at face value and appreciated for the experience that these people bring to the discussion, it will be seen that the value of music in the agency program is practically incontrovertable. A summarization of what they said is as follows. This agency is satisfied that music has mass appeal which rivals the movies and the radio. Music has enabled us to create social situations which attract rather than threaten the participants. We could expand the levels of participation in music programming if we could only realize our desire to retain a full time and well qualified music worker. The lack of sufficient budget money is a severe drawback to our attaining this end.

The problem of techniques in organizing new and effective music groups loomed so large in most of the agencies interviewed that a whole chapter was devoted to this. A comparison of the techniques shows that whatever aggressiveness the agencies exhibited was rewarded in the wonderfully enriching experience that the membership of music groups enjoyed. Especially, in the hands of a community minded leader, could the music group serve as an effective public relations device in promoting good will toward the agency. Taking the several operetta groups, for example, they afforded growth for the participants, pleasure and cultural experience for the listeners, and a demonstration to the community of what the group could provide by way of satisfaction of their needs for recreation, expression, and hunger for status.

The number of music groups in each agency tended to go down as staff was lacking or budget allocations were insufficient to carry on other desirable programs which took precedence over music programs. The overall picture was not discouraging since the inclusion of music in groups with varied program emphasis brought an otherwise discouraging mean ratio of music groups to total groups down from forty-eight to one, to nine to one. Some of the agencies which were not able, because of staff or budget considerations, to conduct purely music groups did plan to include music in the programs of other groups. This represented an attempt on the part of the agencies studied to broaden the programs of as many groups as possible.

It is interesting that music programming was more evident in agencies that did quite a bit of programming for adults. Especially where there were athletic facilities, music programming had to compete with athletics for budget allocations. When it was a question of hiring full time personnel, athletic personnel came first. There was only an occasional full time music worker but the words full time were deceiving to the extent that they referred to salary provisions rather than a description of duties. The so-called full time music people were responsible for the dramatic program in the agency also. This was a far better arrangement than having no music worker at all.

The traditional part that activities like arts and crafts, dramatics, debating and forums play in the agency's program can have an effect on the use or neglect of music in the agency. One positive experience in the agency's history can influence this. This was true

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The traditional part that activities like arts and crafts, dramatics, dancing and forums play in the agency's program can have an effect on the use or neglect of music in the agency. One positive experience in the agency's history can influence this. This was true

in the case of Elizabeth Peabody House which produced a Gilbert and Sullivan operetta twenty years ago. At that time, it proved to be such a profound experience for the participants that it has become a tradition of the agency. In the same manner, a negative experience can produce a pessimistic attitude on the part of the staff which can result in ignoring the music group potentialities that arise from time to time.

The number of facilities available for groups using music was never a problem. Every agency had at least three pianos, one hall, one phonograph, and twenty music library titles. Given these facilities, there are music programming possibilities even with a relatively untrained leader. Lacking music, it is possible to experiment with creative techniques such as writing parodies and adapting operatic plots to local situations.

RECOMMENDATIONS

It remains for the staff of the group work agencies to rethink and re-examine the whole approach to music and its place in group work. If music has the therapeutic values and socializing influences claimed for it, then let competent music staff be hired or trained. Suitable courses could be organized on a cooperative basis either through the auspices of the Community Recreation Service or the State of Massachusetts University Extension. Material for the course should include something of the implications that social group work has for the music group members. It should include the techniques of leading informal singing and the techniques of organizing more advanced music groups so that the

agencies which the leaders serve will not lose any opportunities to make the most of such training.

Not nearly enough has been done to promote inter-agency music activities. There was great disparity between the tremendous activity of the Shaw House Chorus which was heard by large numbers of people all over the city, and the advanced music groups of other settlements who worked up an inspired performance of a work and then gave one or two performances in their own agency and proceeded to forget it. In the days of the Works Progress Administration, many people were active in WPA Recreation Project Community Choruses, which groups were heard by large numbers of people each year. These participated in a choral festival with orchestra at the end of the season. Perhaps the group work agencies need to be organized by a power outside of themselves.

There is need for an agency like the Community Recreation Service to hire a piano tuner who would go around to the group work agencies in Boston and tune these sad items of neglect. So many of the music groups were formed around a leader, a room, and a piano - the "best" piano in the agency which was still a neglected instrument. Small wonder that it did not occur to more groups to include music as part of their program. It is probable that some of the inertia and indifference of group membership in this direction was caused by neglected pianos.

The whole subject of the group work aspects of music needs to be gone into more thoroughly. Records of the activities of music groups could be kept for this purpose. A study similar to this one should be made of one hundred group work agencies with every single group visited

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in person by the person making the study. This would provide a much wider basis for the drawing of conclusions. It would represent a much greater range and scope of the musical activities.

Approved,

Richard K. Conant

Richard K. Conant
Dean

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Richard K. Conant
Dean

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APPENDICES

SELECTED SOURCES OF MUSIC PROGRAM MATERIAL

Note: The following material is reasonably current, easily obtainable and very useful. Some of it is quite inexpensive.

FOLK SONGS AND BALLADS

1. "Singing America" - Augustus D. Zanzig
2. Burl Ives Collection
3. The Botsford Collection - G. Schirmer
4. "A Book of Songs" - Concord Series #14 - G. Schirmer

SQUARE DANCE

1. "The Singing Caller" - Association Press, N. Y.
2. "Good Morning" - Henry Ford, Dearborn, Mich.
3. "Handy II" - Cooperative Recreation Service or Kits, O,V,P, and T. - Delaware, Ohio

DRAMATIZED BALLADS

Books by Tobbit and White

RHYTHM BAND

1. Directions and materials for making instruments at
   Industrial Arts Cooperative Service
   519 W 121st Street, New York
2. Music
   Haydn's Toy Symphony
   The Diller Page Series
   The Rhythm Band Arrangement of Masterworks 1,2,3
   Schroeder and Gunther, New York

INSTRUCTION FOR SONG LEADERS

1. "Lead A Song" by Harry Wilson
2. "Music USO" edited by Raymond Kendall

GENERAL REFERENCES

1. The G. Schirmer Catalogue
2. The Theodore Presser Catalogue
3. "Groves Dictionary of Music and Musicians"
   (May be found in most libraries)

SCHEDULE OF THESIS QUESTIONS

General

1. Name of Agency.....

2. Address.....
3. Clients Served (a short description)
4. Neighborhood Served (a short description)

Executive Level

5. How many groups of all kinds ?.....
6. How many purely music groups ?.....
7. What limitations are placed on the budget for music ?
8. How many group leaders ? TOTAL....PART TIME PRO....
   FULL TIME PRO....VOLUNTEER.....
9. No. of music people PART TIME PRO....FULL TIME PRO....VOL....
10. Give examples of intercooperation and programing of
    a. music groups with other groups.
    b. music person with other groups.
11. Discuss possible dual function of music person.
12. Tota l program caters mostly to children...teen age...adults...
13. Music program caters mostly to children...teen age...adults...
14. Total program caters also to children...teen age...adults....
15. Music program caters also to children...teen age...adults....
16. What is the agency philosophy with regard to group work ?
17. What is the agency philosophy with regard to music in general?
18. What is the agency philosophy with regard to the role of music in group work ?
19. Give no. of groups in each of the following categories using music as part of their program ?

	Types of Participation
a. canteen.....	A. Dancing to juke box music
b. national affiliated..... (scouting etc.)	B. Community singing
c. dance group.....	C. Occasional dance with orch.
d. boys club.....	D. Instrumental ensemble
e. girls club.....	E. Choral Ensemble
f. chorus.....	F. Operetta or musical comedy
g. orchestra.....	G. Minstral show or review
h. music appreciation.....	H. Classical record listening
i. mens club.....	I. Jazz record listening
j. women's club.....	J. Special musical activities
k. craft group.....	K. Song fests or competitions
l. other.....	L. Musical instrument making

20. Give no. of facilities (listed below) available for use of groups with musical program content.
    a. halls.....b. radios.....c. phonographs.....d. pianos.....
    e. amplifiers.....f. recordings-no. of jazz.....classical.....
    g. music library items.....
    h. rythm band equipment.....
    i. other musical instruments.....
21. Check where a special budget is provided for
    a. musical productions..... b. purchase of recordings.....
    c. musical instruments..... d. music library.....
    e. music books..... f. other.....

SCHEDULE OF THESIS QUESTIONS 2.

Historical

22. What special programs such as operettas, operas, and oratorios, have your music groups given since 1940 ?
23. Comment on the turnover of music leaders in the agency.
24. What use has the agency made of the services provided by
    a. Community Recreation Service - Music Department ?
    b. Nat. Federation of Settlements - Music Department ?
    c. National Recreation Association - Music Department ?
    d. other

Pertaining to Leader Attitudes

25. Training and experience as a conductor is (check one) important....primary.... minor.... immaterial.... in a group work music activity.
26. Training and experience as a musician is (Check one) important.... primary.... minor.... immaterial.... in a group work music activity.
27. The following characteristics of the music leader's personality contribute to the music program

He or she should be	GREATLY	SOMEWHAT	LITTLE
affable.....			
aggressive.....			
(Check one) distant.....			
(each line) domineering.....			
retiring.....			
enthusiastic....			

28.a. The approach of music programming primarily should be culture....education....music appreciation....pleasure.... (list A,B,C,D, in order of preference)
    b. Ideally, what in your opinion should be the group work aims of a purely music group ?
    c. How would you attain this ?

The Most Advanced Music Group In The Agency

29. Does the activity require rehearsal weekly....biweekly....
30. What is the nature of this group ?
31. Meeting time spent in rehearsal - ¼....½....3/4....all.....
32. Rest of the time is spent socially...,business meeting.....
33. Does the club own any of the following, exclusive of agency property--music....books....recordings.....instruments.....
34. Music chosen to be played or sung is selected by (check) supervisor....leader....committee....the whole group....
35. The group is selective of applicants as regards age.... sex....previous musical experience....musical ability....
36. Discuss the makeup of this group ?
37. Discuss the attainments of this group.
38. Necessary as a prerequisite to success in conducting this group is a matter of study....practical experience.... talent.... interest alone.... (List A,B,C,D, in pref.)
39. How was this group organized ?

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